

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Garth Newel

Other names/site number: VDHR File #008-5041

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 447 Garth Newel Lane

City or town: Hot Springs State: VA County: Bath

Not For Publication: ☐ N/A Vicinity: ☒ X

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national X statewide local

Applicable National Register Criteria:

 A X B X C D

Signature of certifying official/Title:

Date

VA Department of Historic Resources

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐

Site

☐

Structure

☐

Object

☐

Number of Resources within Property (Do not include previously listed resources in the count)

Contributing

Noncontributing

6

1

buildings

0

0

sites

4

0

structures

0

0

objects

10

1

Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/ Single Dwelling

DOMESTIC/ Secondary Structures

AGRICULTURE/subsistence/animal facility

LANDSCAPE/street furniture/object

Current Functions

(Enter categories from instructions.)

DOMESTIC/Hotel

DOMESTIC/Secondary Dwelling

AGRICULTURE/Subsistence/Storage

LANDSCAPE/Street Furniture/Object

RECREATION/Culture/Music Facility

FUNERARY/Graves/Burial

7. Description

Architectural Classification

(Enter categories from instructions.)

OTHER/Rustic/ Board and Batten

MODERN MOVEMENT/RANCH

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

FOUNDATION: CONCRETE

WALLS: WOOD

ROOF: ASPHALT

OTHER: STONE; STUCCO

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Narrative Description

Summary Paragraph

Located along Route 220 between the villages of Warm Springs and Hot Springs in Bath County, Virginia, Garth Newel is a rural estate largely constructed between 1923 and 1924 on a picturesque, gently sloped 114-acre site. Nestled into the pastoral setting, the main house is complemented by a small collection of contemporaneous secondary buildings of compatible design. The imposing but simple form of the main residence, the first of the buildings to be constructed, is distinguished by a deliberately vernacular and spare design that includes the use of board and batten, the choice of which is unusual for a house of this period and size. The atypical floor plan and sophistication of the interior is disguised by the plain, almost rustic exterior. The physical integrity of the main house, its setting and collection of outbuildings is largely intact. The exterior retains its original design and the majority of original materials, including cladding, window trim, doors and porches. The only notable exceptions are the replacement of the original windows and the replacement of the cement asbestos composite shingles with asphalt. On the interior, original door hardware, light fixtures, plaster, flooring, and wood trim are still in place. A total of nine contributing resources are located on the property, including three secondary dwellings, two buildings related to the original property owners, the Kendalls', passion for raising Arabian horses as well as stone landscape features.

Narrative Description

Site Description

The Garth Newel complex is situated on the western slope of Warm Springs Mountain and is accessed by a winding paved road that aligns with a narrow right-of-way off of Route 220. After crossing a pasture, the board-fenced drive passes through a pair of stone entrance piers which mark the Garth Newel property line. Almost immediately to the right of this entrance are two of the secondary dwellings, the Woodzell Cottage and Garth Newel II, the latter also referred to as Kendall House or the "New House." The drive continues to climb the hill, first arriving at a cluster of secondary support buildings comprised of the horse barn, Giles Cottage, and the riding arena. Christina's Cottage, an evolved frame cottage that stood in the middle of this grouping, was removed in the fall of 2012 due to its badly deteriorated state. The drive continues its curve to the west and then forks, with the left fork leading further up the hill to parking at the west end of the riding arena and subsequently further up the hill to additional parking and a non-historic storage building, neither of which is visible from the historic buildings. The section of drive that forks to the right leads directly to a modest paved parking area in front of the main house.

Positioned at an elevation of approximately 2600 feet with an expansive view of lawn and meadows, the main house is tucked against the slope of the mountain and surrounded by a mature hardwood forest. The house faces north and sits on a limestone bench in the shelter of a steep hillside. A short distance to the west is a knoll with dramatic views of Dunn's Gap and the mountains of West Virginia. This spot, marked by a stone fireplace, is said to have been original owner Christina Herter Kendall's favorite place on the property. The geologic setting of the property is distinguished by classic Karst topography that features a recently discovered extensive cave system, Music Box Cave, the entrance of which is located some 300 feet behind the house. Irregularly coursed stone retaining walls and a set of steps in deteriorated condition are built into the hillside directly behind the house. The property abuts land to the south owned by The Nature Conservancy.

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Main House – Exterior

The main residence is noteworthy for its very distinctive design and plan. Consisting of a three-story central block flanked by two-and-a-half-story wings that are flush with the façade, each of the three sections is covered with its own gambrel roof. Of frame construction, the barn-like building is entirely clad in rough-sawn vertical board and batten. A traditional building treatment found elsewhere in Bath County – most notably the bath houses in Warm Springs - this choice of siding treatment stands out as highly unusual for a residence as large and sophisticated as Garth Newel, built by owners as worldly and artistically astute as the Kendalls. Originally white-washed, the exterior siding of the house is now painted white, which contrasts with the original window and door trim color of dark green.

The principal foundation appears to be poured concrete, whereas local fieldstone was used for the front entrance porch and the two side porches, as well as the two interior chimneys and single exterior flue. The 46 original wood, casement window sash were replaced a number of years ago with white vinyl-clad window sash, which are a combination of double-hung, casement, horizontal sliding sash. The number and size of the original window openings were not altered when the sash were replaced. Several of the original unpainted two-light casement windows, constructed of American chestnut, are in storage. They consist of a square top light and a rectangular bottom light. Also unusual was the light configuration of one-over-one vertical rectangular lights for the casements. Two distinctive shallow arched windows denote the location of the original owner's art studios.

The roofs are currently covered in asphalt shingles. Historic photos are few in number and of poor quality; however, it is thought that the original roof material was an asbestos composite that gave the appearance of slate. A similar roofing material was used on Malvern Hall, located in Hot Springs and dating from the same period.

The facade features a center entrance and fenestration consisting of single, double, and triple casement windows. Though more or less balanced, the fenestration pattern does not align between floors. The bottom slope of the roof of the center block is punctuated by three dormers and a fourth dormer is located in the roof of the west wing. Lacking a roof dormer, the east wing has a distinctive long and narrow window positioned right under the eaves. The centrally-located front entrance consists of a single-leaf door with a transom sheltered by a single bay, closed side porch with a standing-seam metal low-pitched shed roof. The original heavy wood front door is Dutch in style and retains its original decorative hand-wrought hardware.

A one-story, hip-roofed rectangular wing projects from the right (west) corner of the façade. Though not thought to be original, this wing was likely built before 1930 to provide storage space for the original owner, artist Sergeant Kendall, and possibly more accessible studio space after his health began to fail. A north-facing, single wood door, with glass top light and wrought-iron hinges similar to the front door, provides access to this wing. Simple shed-roofed porches supported by square posts are located at both ends of the building and provide access to the service wing to the east and the library wing to the west.

The rear (southern) elevation has two pair of French doors, original to the house, located side by side in the center of the first floor. The doors have three lights, with a square light above two rectangular lights. This pairing is flanked on each side by two pairs of casement windows. The window pattern on the second floor is balanced, but the windows do not align with those on the first floor. Dormers punctuate the gambrel roof. Though no longer extant, a shallow pergola structure, visible in an undated historic photo, originally extended from the rear of the house and covered a terrace located between the house and the stone retaining wall built against the hillside. This terrace would have been accessible from the interior of the house through the pair of

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rear French doors. The original board-and-batten siding has been replaced on this north facing elevation by synthetic HardiPlank that replicates the appearance of the original siding.

The two end wings are flush with the façade but not the rear elevation; therefore, they are off-center with the main block of the house. The east wing's end elevation has an original single door offset and is protected by a one-story, shed-roofed porch supported by two simple posts. Two double-hung windows are located on the second floor, and two pair of casements on the third. A louvered vent is positioned in the end gable. The west wing's end elevation is more interesting. Original folding French doors on the ground level provide access to the library. These doors are covered by a simple porch, the roof of which is accessed by a set of stairs that provides access to the railed porch roof and an original door that accesses a second floor painting studio. This door served the practical purpose of allowing for ease of moving paintings and easels in and out of Christine's studio. The area beneath the stair is enclosed to provide storage. A shallow arched window consisting of four small casements is positioned in the gable end and provides light to the painting studio. The one-story addition that projects from the northwest corner of the front elevation aligns with the porch. A narrow original wood door at the north end of the addition, similar in detailing to other exterior doors, was designed for ease of moving paintings and easels in and out of the storage area. The addition also has an exterior stone flue and a single casement window.

Period exterior wall-mounted light fixtures are found on each elevation.

Main House – Interior

With approximately 9,000 square feet of living space, Garth Newel has a distinctive floor plan that is one room deep on the first floor. The second and third floors are subdivided to provide ample bedrooms, baths and studio space.

The most dramatic feature of the interior is the 1,500 square foot “great hall” that served the combined purposes of entrance hall, living room, and dining room. The front entrance leads directly into this space, without any transitional foyer or hall. The plan is one room deep, so it is possible to look through the room and windows and doors of the rear elevation to the hillside behind the house. Christine Kendall is known to have summered at Birch Island in the Adirondacks and Seal Island in Maine, where she may have been exposed to more rustic summer houses with less formal, large common rooms. Such a plan with a multi-purpose living space was well-suited to the simple lifestyle the Kendalls favored as well as to large gatherings of house guests and for concerts.

This primary living space, which occupies the entirety of the central footprint, is distinguished by the generous use of locally-sourced American chestnut for flooring, panel wainscoting, ceiling beams and trim. This and the adjacent library/music room, located in the wing to the west, display the highest level of finishes of any room in the house. Any wall surfaces not covered by chestnut are covered in original plaster. Numerous panels in the wainscoting are hinged to provide access to shelved storage. The room is balanced by a focal point at each end – an open stair at the east end and a rustic fieldstone fireplace at the west end. Three original wrought iron light fixtures hang in the center of the room. At the east end, a door located to the left of the stair leads to the kitchen and service wing. The small space to the right of the stair was used as a dining area. The ceiling in this large space has a pattern of both horizontal and vertical beams.

The finishes continue into the adjacent library where the south wall is completely covered with built-in wooden shelves. A door in the north wall of the library provides access to the addition that extends from the front of the

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house. The addition now contains bathrooms and a bedroom, though when built it likely served as a storage area for canvases.

The kitchen wing is one of the few areas of the house to have been altered. The original kitchen was removed and a new kitchen installed at least twenty years ago. A stair to the basement and a stair to servant quarters above the kitchen are also located in this wing.

Main House - Second Floor

Though largely unaltered, the plan of the second floor is awkward in that there is no central hall and the servant quarters above the kitchen do not connect to the rest of the second floor. Located at the east end, the servant suite originally consisted of three small rooms and a bath. One of the rooms was sacrificed when an additional stair was added between the second and third floors in 1980. The main set of stairs leading up from the great hall provides access to the principal bedrooms. Built-in storage closets are located in the hall, off of which two bedrooms are separated by the stair that leads to the third floor and are adjoined by a bath. Two additional baths have been added to this floor. A good portion of the second floor is devoted to Christine's suite of rooms at the west end, which consists of a dressing room, sitting room, bath, and a 20-foot by 20-foot studio that is one-and-a-half stories in height with an exposed roof structure.

Main House – Third Floor

This floor is accessed by the main stairs as well as the stairs rising from the servant quarters added to the east end. The plan was originally configured for four guest rooms, a bath and ample hall. Three additional baths have been added. The largest space, located at the east end, is thought to have originally served as Sergeant Kendall's studio.

Secondary Resources –

Indoor Riding Arena (Herter Hall), ca. 1925, Contributing Building

Built of frame construction with board-and-batten siding, the indoor riding arena is covered with an asphalt-shingled, side-gable roof. Originally the openings in the walls did not have windows and the structure was approximately a third longer at the west end. In 1976 the west end collapsed due to the weight of snow and that section was not rebuilt. Renovations to the riding arena began in 1976 with incremental improvements such as lighting, flooring, windows, green room, heat and air conditioning, fireplaces, chimneys etc, in order to make the space more suitable for concerts. It was only after the death of Christine Kendall that the building began to be called Herter Hall. Additional improvements were made in 1991, such as the addition of heating and air conditioning. A covered terrace was added to the front of the building in 2012. An addition named Doubleday Hall, built 1994-1995 circa 1992, is attached at the east end elevation. This addition provides office space and kitchen facilities for the Garth Newel Music Center.

Arabian Horse Barn, ca. 1925, Contributing Building

The board-and-batten barn is covered with an asphalt-shingled gambrel roof. The west end elevation has a pair of barn doors at the left corner; the lower panels are filled with diagonally butted-boards and the upper panels with eight-light glazing. A center single door, above which is located a pair of second-floor doors for loading hay, are also found on this end elevation. A vented cupola projects from the middle of the center roof ridge. The interior of the barn retains its original configuration of box stalls and cork flooring. A tight corner stair leads to the second level.

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Woodzell Cottage, ca. 1925, Contributing Building

Located near the Garth Newel II/New House/Kendall House, the one-story, wood frame board-and-batten cottage has an asphalt-shingle covered, side-gable roof with a central chimney, and 4/4 double-hung-sash windows. The cottage was built as housing for resident caretakers. It was originally whitewashed rather than painted.

Giles Cottage, ca. 1925, Contributing Building

The one-story frame cottage is clad in board-and-batten siding and has an asphalt-covered, side-gable roof, with a three-bay, shed-roofed front porch. A walk-out basement entrance is beneath the front porch and a small addition is at the east end. The cottage has a center stone chimney with an exterior flue tucked into the corner where porch and façade meet. The building was constructed some years after the Garth Newel house was built as housing for resident caretakers. It was originally whitewashed rather than painted.

Garth Newel II/Kendall House/New House, 1954, Contributing Building

This Ranch-style house was built by Christine Herter Kendall as her personal residence; she continued to live in the house until her death in 1981. The dwelling is constructed of stone and wood-trimmed stucco panels and has a low-pitched, asphalt-covered, side-gable roof. The façade features a 3/4-width covered front porch, off-center recessed entry, a clerestory shed dormer and garage wing that extends forward from the east corner. The west end wall features a glass curtain wall, typical of the period, positioned within the gable end, above lower stucco panels. The house was designed by prominent mid-twentieth century modernist James Walter Fitzgibbon of Winston-Salem, North Carolina. The original design included a freestanding studio space at the rear that was connected to the house by a breezeway. Around 2000, this breezeway was enclosed to create a solarium. And a kitchen and bath were added to the studio to create an apartment. The apartment was constructed by local contractor Wayne Williams.

Entrance Piers, ca. 1925, Contributing Structure (2)

The two entrance piers are constructed of irregularly coursed fieldstone.

Fire Pit, ca. 1925, Contributing Structure

Located on a knoll overlooking Dunn's Gap, the fire pit is constructed of irregularly coursed fieldstone and has a short central chimney.

Stone Retaining Wall/Steps, ca. 1925, Contributing Structure

The stone retaining wall with steps is located south of the main house and is constructed of irregularly-coursed fieldstone.

Stone Grave Marker, 1996, Non-contributing Object

A stone marker is located on the hillside behind the upper parking lot, where the pasture and tree line meet and marks the grave of Luca DiCecco's mother, Miriam Hayes DiCecco.

Shop Building, ca. 2000, Non-contributing Building

A frame building constructed for the storage of equipment and machinery is located out of view behind the main house and adjacent to the upper parking lot.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☒ G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

ART

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Period of Significance

1923-1973

Significant Dates

1923-1924

1954

1973

Significant Person

(Complete only if Criterion B is marked above.)

Kendall, William Sergeant

Kendall, Christine Herter

Cultural Affiliation

N/A

Architect/Builder

Lee, Merrill Clifford and Clifton Lee, Jr., Lee & Lee Architects

Fitzgibbon, James Walter, Architect

Statement of Significance Summary Paragraph

Garth Newel was the Bath County, Virginia, residence of William Sergeant Kendall (1869-1938) and his second wife Christine Herter Kendall (1890-1981). Together they built the estate beginning in 1923, shortly after their permanent move to Virginia. For the remainder of their lives, Garth Newel was their focus, providing them a rural yet sophisticated estate at which they painted, raised award-winning Arabian horses, and participated in the elite society of Bath County. Lovers of music, the Kendalls were known for hosting small concerts in the main residence at Garth Newel. The property is eligible for the National Register at the statewide level of significance under Criterion B for its association with William Sergeant Kendall. A distinguished artist, William Sergeant Kendall achieved international recognition as a highly regarded painter in the academic style. During the latter part of Kendall's career, his Bath County estate provided him, all under one roof, with studio space, storage for his paintings as well as a large residence suitable for entertaining family and the society of Bath County. Garth Newel represents the sole residence and studio of Kendall from 1923 to 1938. Though at least three of his former residences and studio spaces survive, none was occupied by Kendall for such an extended period. Though Kendall was 54 years of age when he moved to Virginia, he continued to paint and exhibit until his death at the age of 69. Christine Herter Kendall, a noted but less accomplished artist, author, musician and patron of the arts, continued to make Garth Newel her home until her death in 1981. Though not as widely known or successful, Christine Herter Kendall pursued her love of painting and music, and through her generous patronage, encouraged others to appreciate and pursue the arts. In 1973, she co-founded the Garth Newel Music Center and upon her death, bequeathed her property to this nonprofit thus ensuring that Garth Newel would continue as a venue for small concerts. As the only residential music center in Virginia that exists strictly for the study and performance of chamber music, it has achieved significance in the past 50 years, thus Criterion Consideration G applies.

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This property is also eligible at the local level under Criterion C for its architectural significance as a 1920s residence designed to reflect the unique needs and lifestyle of this worldly and artistic couple. Although designed by the Richmond firm of Lee & Lee, it is generally accepted that Christine, who wrote about architecture and clearly had a passion for its principles, had a strong hand in the design of the main residence. In 1954, still residing on the property many years after her husband's death, she hired prominent North Carolina architect James Walter Fitzgibbon to design for her a one-story, modern Ranch dwelling, known as Kendall House or "New House." The period of significance begins in 1923 with the commencement of construction of the main house and continues until 1973 to include the founding of Garth Newel Music Center.

The property retains its original 114 acres, as well as a very high degree of physical integrity. Contributing resources on the property include the main house, three secondary dwellings, a riding arena, horse barn and stone landscape features including entrance piers, outdoor fireplace and retaining walls and steps. Non-contributing resources include a frame shop building built in 2000 and a 1996 grave stone marker. Christine's Cottage, a small secondary dwelling demolished in 2012, is the only historic building no longer extant.

Narrative Statement of Significance

Historic Background

Garth Newel, the home of William Sergeant Kendall and Christine Herter Kendall, is significant in the areas of art and architecture. Sergeant Kendall, as he signed his art from an early age, was recognized as one of the most accomplished artists of his time. His work is represented in the collections of the Metropolitan Museum of Art; Smithsonian American Art Museum; Museum of Fine Arts, Boston; Detroit Museum of Art; and Philadelphia Academy of Fine Arts. Throughout his career, Sergeant Kendall won numerous prizes of national and international significance, including the Shaw Prize, Harris Prize, and a Gold Medal at the Panama Pacific Exposition. Christine Herter, who became his student at the age of fourteen in 1904, was also an accomplished artist whose paintings won a National Academy of Design Award in 1916 and a National Art Club Prize in 1921.

Kendall and his bride moved to Bath County following their marriage in 1922. Prior to this move, he had been residing in New Haven and she had been living in New York. While staying at nearby Grammercy Farm, the newly married couple oversaw the construction of their home that was completed in 1924. They named this house "Garth Newel," which means "new home" in Welsh. Like his contemporary, Gari Melchers at Belmont, Sergeant Kendall was content to make his home in Virginia. The years that followed produced a legacy of artistic creation in the realms of painting and classical music. Garth Newel was home to two celebrated artists whose love of the violin repertoire inspired many an intimate musicale in their home's great room, antecedents of the concerts performed in Garth Newel Music Center's Herter Hall, the converted indoor ring where Sergeant and Christine rode their beloved Arabian horses.

William Sergeant Kendall was particularly well known for his portraits and for his sensitive and intimate paintings of his three daughters. He was also admired as a highly accomplished, award-winning sculptor. As a "society portraitist" he achieved the highest level of success with commissions to paint many prominent individuals of his time. One such commission was a portrait of American president William Howard Taft. President Taft's friendship with The Homestead's Ingalls family brought him frequently to Bath County.

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The Virginia Hot Springs, like Newport, Rhode Island, was a favored resort of the wealthy families who came from the Northeast and Midwest to enjoy the unspoiled natural beauty of the Allegheny Highlands. *The Homestead Spectator*, published by the nearby hotel in the 1930s, chronicled for many years the “comings and

goings” of this social set. The Kendalls became part of the social and cultural milieu in the Warm Springs Valley that centered on The Homestead. Captains of industry and finance, elected officials, and foreign diplomats came to The Virginia Hot Springs for extended stays. Many built imposing homes in the Warm Springs Valley. In addition to Garth Newel, The Pillars, Grammercy Farm, Stepping Stones, The Yard, Roseloe, Malvern Hall, Quarry Hill, Maple Ridge Farm, Three Hills and Broadlawn stand today as a distinguished architectural legacy of this period. Garth Newel, with its large great room, was a fitting place for evenings of music and conversation. There are ample newspaper and *Spectator* accounts of the Kendalls also entertaining guests at The Homestead.

The Kendalls were also active equestrians who rode almost daily, showed regularly and raised award-winning Arabians. Sadly, in 1938 Sergeant Kendall suffered a serious riding accident and died a few months later. At Yale’s Gallery of Fine Arts a memorial exhibition was hung in January 1939. Forty-one of Kendall’s paintings and six sculptures were assembled for this tribute to an artist whose “outstanding genius” would “augment the respect which is given American Art Leaders, of which he may justly be considered one of the foremost” (“The World of Art: Sergeant Kendall Gains International Renown,” *Town and Country*, British Edition, post 1933).

Since 1924, Garth Newel has been a center for the fine arts and classical music in Bath County. This legacy has continued to the present thanks to Christine Kendall’s founding of the Garth Newel Music Center in 1973.

William Sergeant Kendall

Kendall was born in 1869 in Spuyten Duyvil, a village on the Harlem River near New York City. His family spent summers in Clarksville, New York, where Kendall learned to love the mountains and where he first began to paint. His talent was evident at an early age and at fourteen his family enrolled him at the Brooklyn Art Guild to study with Thomas Eakins. When Eakins returned to Philadelphia to the Pennsylvania Academy of Fine Arts in 1884, Kendall continued his education with his first teacher in Philadelphia. Subsequently, the young artist returned to New York in 1886 to study at the Art Students’ League with Harry Siddons Mowbray and J. Carroll Beckwith.

All three of Sergeant Kendall’s influential teachers, Eakins, Mowbray and Beckwith, had trained in France, so it was logical for Kendall to leave for Paris in 1888 to continue his education. He began his studies with Luc Olivier Merson, and then in 1889 moved to the Académie Julian where he worked for three years. He was successful in passing the challenging entrance exam to the École des Beaux Arts. In 1891 he traveled to Madrid to see and copy the work of Velazquez whom he greatly admired. His summers were spent in Brittany sharing a studio with fellow students. Kendall’s first prize-winning painting, completed in his Breton studio, won an Honorable Mention at the Paris Salon of 1891. To have a painting accepted at the Salon conferred international prestige. As a result of this success, Kendall was offered a teaching position at Cooper Union, the first of several teaching posts he held in New York, Philadelphia, Pittsburgh, and New Haven.

At Cooper Union, Kendall taught a class in women’s painting where he met his first wife, Margaret Stickney, whom he married in 1896. They had three daughters who would become their father’s favorite painting subjects. Many of his best paintings depict his wife and children. A 1910 article in *Art and Decoration* by Frank Jewett Mather, Jr., describes Kendall as a “classical intimist.” He was the most famous painter of children of his age. In 1894 Kendall won the first Walter Lippincott Prize awarded by the Pennsylvania Academy of the

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Fine Arts for the “best figure-piece” in the annual exhibition. Subsequent Lippincott winners would include Edmund Tarbell, Frank Benson, Mary Cassatt, and Childe Hassam. During these years in New York City Kendall won many other prizes, including a medal at the Carnegie Institute (1900), a medal at the

Paris Universal Exposition (1900), the Shaw Prize of the Society of American Artists (1901), and the Shaw Fund Purchase Prize (1903). In 1905, Kendall was elected a National Academician of the National Academy of Design--awards and honors that brought him to the attention of John Ferguson Weir, the retiring head of the Yale University Department of Fine Arts where Kendall would serve as Dean of the School of the Fine Arts and William Leffingwell Professor of Painting and Design from 1913 until his resignation in 1922 at the age of 53.

In 1910, the Kendall family moved to Newport, Rhode Island, residing at Marin Cottage. There he continued his career as a portrait painter. The world of the Gilded Age would have been familiar to Kendall as a “society painter.” One of his subjects, Helen Huntington who later became Mrs. Vincent Astor, found him a difficult taskmaster who required twenty-four sittings to complete a full-length portrait. Nonetheless, Sergeant Kendall was much in demand. A \$4,000 fee for such a portrait was but another measure of his standing in the art world of the early twentieth century. While in Newport, Kendall founded the Newport Art Museum and Arts Association and served as President of the Arts Association of Newport from 1911 until his departure for Yale in 1913.

Kendall’s selection as Dean of the School of the Fine Arts speaks to his stature in the art world of the time. In addition to his duties as head of this prestigious school, Kendall continued to accept portrait commissions, a number of which are in the collection of Yale Art Museum. With his wife and daughters, he resided in the Chaplin-Apthorp House on Trumbell Street in New Haven.

It was during his time at the Art Students’ League that Kendall became friends with Albert Herter, a successful muralist and craftsman and a member of the prominent Herter family. In 1904, Albert Herter’s fourteen year-old niece Christine began taking private painting lessons from Kendall. In addition to a devotion to the visual arts, they shared a love of music and both played the violin. This friendship, which continued over the next twenty years, would eventually lead them to marry, move to Bath County, and make the Garth Newel estate their home.

In 1922, Kendall’s first marriage ended in divorce; a scandal erupted at Yale and Professor Kendall was forced to resign mid-term. A marriage to Christine Herter followed shortly thereafter. He was fifty-three and she, thirty-two. The newly-married Kendalls moved to Bath County, a well-known society destination long favored by their friends and there, with a cash wedding gift received from Christine’s mother, they purchased 114 acres on the western slope of Warm Springs Mountain and built Garth Newel.

After his arrival in Bath County, Sergeant Kendall continued to paint, turning often to classical subjects, usually adult nudes. His work during these years was not as heavily weighted towards portrait commissions or children. He maintained contacts in the art world, albeit from a distance, and continued to exhibit. *Keheilet* was exhibited at the National Academy in 1926 and at the Corcoran Gallery in 1933. *Eidolon* also was exhibited at the National Academy in 1926. *Cypridedia* was awarded the Isidor Medal in 1927. *Nur* illustrated an article in *Art and Archaeology* in March 1930. Kendall also continued to accept portrait commissions. *Miss Anne Taft Ingalls*, a pastel portrait of the sixteen-year-old niece of The Homestead’s owner, was one such subject drawn in 1924 in Bath County. Other paintings known to have been painted at Garth Newel include *Gloria* (1933), *Chestnut Sprouts* (1929), *Autumn Landscape with Grassy Meadow* (ND), *Autumn Landscape with Tree* (ND), and *Hot Springs, VA* (ND). Kendall continued working at Garth Newel until his death in 1938 following a riding accident.

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Kendall was known as a highly-skilled draughtsman who often took months to plan and execute a painting. Through primary sources such as journals, it is possible to form an impression of Kendall as a formal and strict teacher, likely without much of a sense of humor. He was known as being a perfectionist, serious and hard-to-get-to-know. These personality traits, along with his preference for a traditional, academic painting style, gradually isolated him from the mainstream of the twentieth century Modern movement. Though once so well-known that his paintings were reproduced as prints for mass market distribution, over time, the strength of his oeuvre and talent has been largely forgotten. Several noted art historians have predicted that, as so often happens decades after an artist's death, Kendall and his work will someday be rediscovered and appreciation for his place in the history of American art reaffirmed. Michael Owen, owner of Owen Gallery in New York, wrote in the catalog for a 1998 retrospective show of Kendall's work that "We hope that we can continue to learn more about Sergeant Kendall since it is our belief that he is one of America's great, unsung masters."

Christine Herter Kendall

Christine Herter Kendall was a gifted and accomplished individual in her own right and a member of one of America's most distinguished families. The Herter name was well-known and respected, largely as a result of the success of the Herter Brothers firm, which had been founded by Christine's grandfather and his brother. Her uncle Albert and his wife Adele were well-known artists of some considerable standing, and her cousin was Secretary of State Christian Herter. Her father, Christian Archibald Herter, was an eminent physician who worked with Paul Ehrlich in Berlin as one of the founders of modern laboratory diagnosis. Growing up in this environment, Christine enjoyed a fine education, world travel, and frequent contact with many prominent artists, musicians and architects of the day. She grew up on Madison Avenue in New York in a musical family who often played together. Their home, designed by the fashionable architecture firm of Carrere and Hastings (Thomas Hastings was a close family friend), was designed to include a built in pipe organ in the hall of the first floor. In addition to evenings of chamber music, the Herters hosted regular organ concerts on Sunday afternoons. The Herter family summered at Seal Harbor, Mt. Desert Island in Maine, where they built "Miradero," a grand house designed by Grosvenor Atterbury.

As a young intellectual in Paris, Christine became interested in the esthetic theories of Jay Hambidge and later she studied with him in New York. In her personal journal, she recalls that he loaned her some of his drawings of the Greek temples and she took them home and made tracings of them. She introduced Hambidge to Sergeant Kendall, who later had Hambidge's lectures published by the Yale Press in the form of *Dynamic Symmetry: The Greek Vase*. Many years later, Christine wrote a book, *Dynamic Symmetry*, (Norton, 1966) on Hambidge's concepts of proportion and form. The book was much admired by Buckminster Fuller, who visited Christine to discuss the subject, and with whom Christine would continue to correspond. An earlier work by Christine, *Defense of Art*, (Norton, 1938) dealt with art theory. She maintained a life-long concern with the harmonious interaction of structures and their physical settings.

In 1913, around the time that Sergeant Kendall became Dean of the Yale School of the Fine Arts, Christine left for Paris to continue her art studies. Shortly after war was declared, she returned to America and enrolled at Yale as a student in fine arts, earning a baccalaureate in fine arts in 1915. Following Kendall's divorce from his first wife, he and Christine were married on August 2, 1922, at Scarborough-on-Hudson where Christine had been living with her sister. A wedding announcement headline in *The Evening World* dated August 3, 1922, celebrates the young bride as a "Known Painter and Prize Winner." In that same year, Christine was awarded the John Agar Prize by the National Arts Club.

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Throughout her life, Christine considered herself both a painter and a musician and during the 59 years she resided at Garth Newel, she continued to pursue both, as well as raising and riding Arabian horses. She was also active in the local community and entertained both at Garth Newel, where she and her husband hosted concerts,

and nearby at The Homestead. In 1933, she did a painting of the resurrection over the altar in the chancel at St. Luke's Church in Hot Springs. Damaged by fire just after it was completed, Christine and Sergeant took the canvas down and back to the studio at Garth Newel where she repaired it before returning it to the church. During World War II, Christine spent time sketching patients and providing them art classes at The Greenbrier in White Sulphur Springs, West Virginia which served as a hospital for wounded soldiers. A generous patron of the arts, she co-founded the Bath County Regional Art Show in 1964.

Uncomfortable residing alone in the "Big House" after Sergeant Kendall's death, Christine relocated first to Christine's Cottage, a small vernacular cottage located between Giles Cottage and the horse barn. In 1954, she moved to the modern one-story ranch house, designed by James Walter Fitzgibbon of Winston-Salem, NC, she had built near Woodzell cottage. The new house included a free-standing studio where Christine continued to paint, though on a diminishing basis.

In the 1960's, Christine attempted to secure the future of Garth Newel by entering into an agreement with the Girl Scouts who used some of the buildings and the property for several years before concluding that the facilities were too much for them to maintain. Christine then began to search for an established chamber music group that could make Garth Newel its home. Together with Luca and Arlene DiCecco, founding members of the Rowe String Quartet, Christine created the Garth Newel Music Center in 1973. At first, concerts were held in the great hall of the main house; later, Herter Hall was converted to use as a concert hall. Since its founding, Garth Newel has held the distinction of being the only music center in Virginia that exists strictly for the study and performance of chamber music

Late in life Christine Kendall kept a journal in which she wrote about her memories of her life which still exists and provides a wealth of information about Christine's life experiences as well as her personality. In 1980, the year before she died, Christine Kendall was awarded a Congressional Citation at the Terrace Theatre at the Kennedy Center in Washington, DC which honored her for the founding of the Garth Newel Music Center and recognized her significant contributions to the cultural life of Virginia. In 1981, Kendall was awarded a Medallion of Merit by Dabney S. Lancaster Community College for "significant contribution to the betterment of life in the region, Commonwealth and service area of the college, based on volunteer work to promote and enhance cultural enrichment for the entire area." She also received an undated certificate of appreciation signed by Harry F. Byrd and John W. Warner under the seal of the United States Congress presented "for her continuing devotion to and support of the Arts in Virginia and her bringing the Garth Newel Music Center to vigorous life."

Architectural Significance of Garth Newel

The main residence, three stories high, with an impressive great room, library, and ten bedrooms, two of which were originally used as art studios, is unusual in several notable ways. Its barn-like exterior with rustic board and batten siding is dramatically different in appearance from the more refined and ornamented designs of neighboring houses from this same period. The plan, which includes three full floors of living space, an all-purpose first floor living area and two high-ceilinged art studios, lacks both an entry hall and dining room typically found in houses of this size and period. When compared with other grand houses in Bath County, such as Grammercy Farm, Quarry Hill, The Yard, and Malvern Hall, Garth Newel stands out for the way in which it breaks with the traditions of the day and so clearly reflects the functional needs and lifestyle of its owners.

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While the Kendalls' neighbors were hiring noted architects to design grand and impressive houses in styles popular at the time, the Kendalls turned their back on convention and built what they needed and wanted. It has long been thought that Christine Herter Kendall designed the main residence in conjunction with a trained

architect. Only recently was it discovered that Lee & Lee, a young Richmond architectural firm, was involved. Carl Gutshall, local contractor, is credited with having built the majority of the buildings and his association with Christine Kendall is known to have lasted many years.

Raised in a well-connected society family of means and stature, Christine was educated, worldly and artistically sophisticated. She thought herself, and others considered her to be, an artist and a musician. Christine traveled extensively, visiting a wide variety of buildings designed by some of the world's most accomplished architects. She was an independent thinker – a woman with her own ideas and opinions which seemed to take precedence over convention. It is, therefore, not a stretch to imagine her as having had a strong influence in the design of Garth Newel. Her worldliness, personality and the fact that the house was largely funded with a \$40,000 wedding gift from her mother all support this possibility. Christine was fascinated by Dynamic Symmetry (The Golden Section), a ratio based on a mathematical equation (1.618) or derivatives thereof. Years after the building of Garth Newel, Christine told Luca DiCecco that she had designed the house and had employed Dynamic Symmetry.

It is especially interesting that, despite Christine's many connections and her certain familiarity and even acquaintance with such leading architects of the time as Thomas Hastings of the firm Carrere and Hastings and Chester Aldrich, she chose the young, relatively unknown Richmond firm of Lee & Lee. It seems probable that the relationship was not an easy one, as a mechanics lien was filed by the firm in September 1924 for unpaid fees. Included in the list of expenses still owed to the firm is "121 ½ hours of extra drafting."

Lee & Lee (1921-1924) consisted of Merrill Clifford Lee (1893-1981) and Clifton Lee, Jr. (the two men were not related). Merrill Clifford Lee enjoyed a successful career that began in 1920 when he arrived in Richmond and continued into the 1970s. The Lee & Lee association was short-lived, and whereas Merrill Lee went on to enjoy a highly successful career, Clifton Lee's career was limited to 1919-1931. It is clear that the outgoing Merrill Lee was the more successful of the two - Clifton Lee, Jr. does not appear in the American Institute of Architects (AIA's) historical directory of architects whereas Merrill Lee has a substantial entry. All that is known of Clifton Lee, Jr. is that he was the brother of Duncan Lee, a prominent Richmond architect and in 1919 was known to have worked in his brother's office. Following his association with Merrill Lee, Clifton Lee was in independent practice from 1925 to 1929.

In addition to Garth Newel, three other commissions have been attributed to Lee & Lee: the remodeling of the Hempsted Residence in Madison County (1921); St. Thomas' Episcopal Church, Richmond (1922); and the J. Allison Hodges Residence, Richmond (1924).

It is not known how or why the Kendalls hired the relatively unknown firm of Lee & Lee. It could have been due to an introduction facilitated by Ralph Adams Cram, for whom Merrill Lee had previously worked and who Christine mentions in her journal as being a friend. Merrill Lee's epithet "Architect, Musician, Golfer" hints at the possibility that he and the Kendalls could have met at The Homestead, and if they did, that they would have found common ground in their love of music. Regardless of how they met, the firm of Lee & Lee was a curious choice, as the firm was young, relatively inexperienced and lacking a portfolio to impress and attract clients.

Though little is known about Clifford Lee, Jr., in contrast, Merrill Lee is known to have been well-trained, having attended Pennsylvania State College of Architecture, the Beaux Arts Institute of Design in New York

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and the Massachusetts Institute of Technology (M.I.T). He graduated from M.I.T. in 1917 with a B.S. in Architecture and immediately went to work for the prominent Boston firm of Cram, Goodhue and Ferguson. It was through this employment that he was introduced to Richmond, Virginia, when he served as a supervising

architect on the Millhiser Gymnasium project at the University of Richmond. By 1920, Merrill Lee appears to have been residing in Richmond and in that same year joined the American Institute of Architects. Around this same time, he entered into partnership with Clifton Lee, Jr. In 1922, he married into the prominent Gravely family of Henry County and according to AIA records, by 1923 or 1924, Merrill C. Lee was a principal in the firm of Lee, Smith, and Vandervoort. Lee & Lee are known to be the architects of Garth Newel thanks to a Mechanics Lien filed by the architects in September of 1924. In 1925, Merrill Lee is credited with designing The Deanery at the University of Richmond. His career continued to flourish. In 1940, Lee became a fellow of the AIA and he continued to receive high profile commissions into the mid-1970s.

Garth Newel is also architecturally significant due to its association with the prominent Mid-Modernist James Walter Fitzgibbon who designed for Christine a one-story home in which she lived her last years 27 years. Fitzgibbon graduated from Syracuse University's School of Architecture in 1938. He earned a Masters in Architecture from the University of Pennsylvania in 1939 where he studied with Louis Kahn and was a finalist for the Rome Prize. In 1948, Fitzgibbon left his position at the University of Oklahoma Norman to join Henry Kamphoefner and other Oklahoma colleagues to establish the North Carolina State University School of Design. In the same year, Fitzgibbon met R. Buckminster Fuller, with whom he maintained a long and close association. In 1949, Fitzgibbon served as head of the International Fuller Research Foundation and together they formed Geodesics, Inc. in 1954, to design and construct geodesic domes for the Marine Corps. During this same year he took a leave of absence from teaching and also designed the house for Christine Kendall. In 1957, he and Fuller formed Synergetics to focus on commercial dome design. In 1968, Fitzgibbon took a leave of absence from both Synergetics and NCSU to teach at Washington University in St. Louis. He remained there the rest of his life, except for visiting professorships at Harvard and University of California-Berkeley.

Best known for his designs for industrial and government buildings, Fitzgibbon designed several residences, primarily in North Carolina and Tennessee, three of which are individually listed on the National Register. His residential designs exhibit the strong influence of Frank Lloyd Wright and typically incorporate the generous use of glass and stone. Kendall House is the only building attributed to Fitzgibbon in Virginia. It is not known how Fitzgibbon and Christine Kendall became acquainted. Christine had artist friends in Winston-Salem and she is known to have traveled there on occasion. She is also known to have been acquainted with Buckminster Fuller, though it is not clear whether she knew him prior to her association with Fitzgibbon or if Fitzgibbon introduced them.

Garth Newel Music Center

In 1972, Christine Kendall met two young musicians, Luca and Arlene DiCecco, who were members of the Rowe String Quartet, and a close friendship developed. Luca DiCecco, who had studied with Fritz Magg and Pablo Casals, was a noted cellist and his wife, Arlene, was an accomplished violinist. Together they had formed the Rowe Quartet in North Carolina while working at the Fine Arts Department of the University of North Carolina – Charlotte.

The DiCecco's visited Garth Newel in the spring of 1972 to meet Christine Kendall, see the property and discuss the possibilities of developing a music program focused on chamber music, a genre for which the DiCeccos and Kendall shared a passion. It was agreed that the endeavor would be launched in the summer of 1973. At that time, the Garth Newel property had fallen into disrepair – the main house was empty and the

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other buildings were suffering from neglect. A single performance was given in 1973 by the DiCecco's students, the audience being limited to the DiCecco's, Christine Kendall and her sister Polly.

In 1974, the DiCecco's returned with the Rowe Quartet and a larger group of students. Kendall and her sister enjoyed coming to the "big house" to listen to the quartet and the students. It was suggested that Kendall might like to invite a few friends to a performance by the Rowe Quartet, with the result that a concert was held in the main house for approximately 20 guests who following the event, voluntarily made cash donations. Kendall was surprised by this show of support, but remained reluctant to launch a formal series of public performances. Over time, she relented and the concept of the music center began to take shape.

The first performance in the riding arena was in the summer of 1975. It was undertaken as an experiment to determine how concert attendees would react to such a primitive and unlikely venue. At that time, the structure did not have an entrance door, windows, a stage or electricity. The floor remained dirt. However, the acoustics were quite favorable, and the venue was well-received.

In the early spring of 1976, the west end of the riding arena collapsed following a heavy snow fall. This coincided with Kendall's plans to surprise the DiCecco's by having a stage built and electricity installed in the arena. With the collapse of part of the structure, she realized that the foundation needed to be repaired and additional posts added to better support the roof. Performances continued to be held in the main house in the fall, spring and winter, mostly taking the form of Music Holiday Weekends. With increasing attendance, the main house became too small a venue and additional improvements to the arena, including the construction of Doubleday Hall, became necessary.

During the Rowe Quartet's five-year residency (1976-1980) at SUNY Buffalo, the Quartet came to Garth Newel in the spring and fall and brought students in the summer. When the SUNY residency ended, the DiCecco's moved to Garth Newel and resided there on a more permanent basis, living in the main house until they moved to Kendall House shortly following Christine Kendall's death. Over time, Garth Newel became the setting for musical evenings that combined performances by accomplished musicians, followed by seated dinners. Upon Kendall's death in 1981, she bequeathed the property to the Garth Newel Music Center Foundation. Celebrating its fortieth anniversary in 2013, the music center continues the tradition of offering a highly-regarded program of concerts and dinners.

The impact of Garth Newel's use as a music center on the historic buildings has been minimal and the complex remains largely as built by Sergeant and Christine Kendall. The main residence is now used to lodge overnight guests and musicians. As previously described, the riding arena has been enclosed with a wing added to provide for concert and office space for the Garth Newel Music Center and Christine's Cottage was demolished in 2012. Giles and Woodzell Cottages remain as residences and are occupied by Kendall staff to whom Christine left life tenancies. The New House also remains a residence and is now home to the Executive Director of the music center.

The importance of Garth Newel and the vision of Christine Herter Kendall have been recognized by various awards and citations, most notably a 1980 Congressional Citation memorialized in the Congressional Record dated September 18, 1990. The lengthy entry includes the following: "The Garth Newel Music Center in southwestern Virginia is a unique institution which illustrates the strength and resilience of a nation that places reliance upon its citizens for the preservation and development of its culture. Like all things of greatest value in a free society, Garth Newel came from the hearts and minds of talented and dedicated individuals. It came into being because of two exceptional musicians and a private benefactor with a vision of preserving our rich heritage of chamber music...One of the very few centers dedicated strictly to the study and performance of

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chamber music in the United States, and certainly the only one in the State of Virginia, it is nestled amid the tranquil beauty of the Alleghany Mountains in Bath County. ..The special magic that exists at Garth Newel has, over the years, brought the riches of chamber music to thousands of people who otherwise would have missed this priceless part of our artistic heritage.”

Garth Newel remains today as the only residential music center in Virginia that exists strictly for the study and performance of chamber music. Home to the Garth Newel Piano Quartet, the music center hosts more than sixty classical chamber music concerts annually and sponsors education initiatives for K-16 students. As one of the region’s most significant cultural institutions, Garth Newel continues to play a pivotal role in nurturing community and educating the area’s youth in remote Bath County.

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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☒ Other

Name of repository: Garth Newel Music Center, New York Historical Society; Virginia Department of Historic Resources, Richmond, Virginia

Historic Resources Survey Number (if assigned): VDHR File #008-5041

10. Geographical Data

Acreage of Property 114.33 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. Latitude:	Longitude:
2. Latitude:	Longitude:
3. Latitude:	Longitude:
4. Latitude:	Longitude:

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

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1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the property includes Tax Parcels 73-0-2 & 73-0-3, as delineated by solid line on the accompanying map which is found in the records of the Warm Springs Magisterial District, Bath County, Virginia, and a copy of which is enclosed herewith.

Boundary Justification (Explain why the boundaries were selected.)

The nominated property includes the entirety of the two tax parcels currently associated with the Garth Newel Music Center known as #73-0-2 & 73-0-3 of 114.33 acres and includes the associated resources.

11. Form Prepared By

name/title: Lee Elliott & G. Michael Wildasin (Garth Newel Music Center) w/ Julie Langan (DHR)
organization: Garth Newel Music Center
street & number: 403 Garth Newel Lane
city or town: Hot Springs state: VA zip code: 24445
e-mail: carp198059@hotmail.com michaelwildasin@earthlink.net julie.langan@dhr.virginia.gov
Telephone: (540) 839-5018
date: 1/29/13

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

All photographs are common to:

Name of Property: Garth Newel

City or Vicinity: Hot Springs

County: Bath

State: VA

Photographer: William K. Jones

Date Photographed: July 2012

Location of Digital Images: Virginia Department of Historic Resources, Richmond, Virginia.

Photo 1 of 15:

View: Aerial Photo of Garth Newel Property

Photo 2 of 15:

View: Front (north) elevation of main house

Photo 3 of 15:

View: East side elevation of main house

Photo 3 of 15:

View: West side elevation of main house

Photo 5 of 15:

View: Rear (south) elevation of main house

Photo 6 of 15:

View: Great Hall, Main House, facing west

Photo 7 of 15:

View: Great Hall, Main House, facing east

Photo 8 of 15:

View: Library, Main House

Photo 9 of 15:

View: Christine's Studio, Main House

Photo 10 of 15:

View: Barn, west elevation

Photo 11 of 15:

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View: Woodzell Cottage, looking northwest

Photo 12 of 15:

View: Giles Cottage, looking southwest

Photographer: William K. Jones

Date Photographed: January 2013

Location of Digital Images: Virginia Department of Historic Resources, Richmond, Virginia.

Photo 13 of 15:

View: Kendall House/New House, front elevation, looking south

Photo 14 of 15:

View: Kendall House/New House, east elevation and rear view

Photo 15 of 15:

View: Kendall House/New House, west elevation

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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William Sergeant Kendall - Important Awards for Painting and Sculpture*

Chauncey Woodworth Prize	Palm Beach Art Center Exhibition	1934
Isidor Gold Medal	National Academy of Design	1927
Gold Medal	Mississippi Art Association	1926
Edward B. Butler	Art Institute of Chicago	1918
Gold Medal, Painting	Panama Pacific Exhibition	1915
Silver Medal, Sculpture	Panama Pacific Exhibition	1915
Potter Palmer Gold Medal	Art Institute of Chicago	1910
Isidor Gold Medal	National Academy of Design	1908
Harris Prize	Art Institute of Chicago	1908
Gold Medal	St. Louis Exposition	1904
Silver Medal	Buffalo Pan-American Exposition	1904
Bronze Medal	Buffalo Pan-American Exposition	1904
Honorable Mention	Buffalo Pan-American Exposition	1904
Second Prize	Worcester Institute	1902
Shaw Prize	Society of American Artists	1901
Bronze Medal	Carnegie Institute	1900
Second Prize	Worcester Institute	1900
Medal	Paris Exposition	1900
Honorable Mention	Omaha Exposition	1898
Honorable Mention	Tennessee Exposition	1895
Lippincott Prize	Pennsylvania Academy of Fine Arts	1894
Medal	World's Columbia Exposition	1893
Honorable Mention	Paris Salon	1891

*"Sergeant Kendall Gains International Renown" *Town and Country*, Undated British Edition
Archives of American Art, Smithsonian American Art Museum

Garth Newel
Name of Property

Bath County, Virginia
County and State

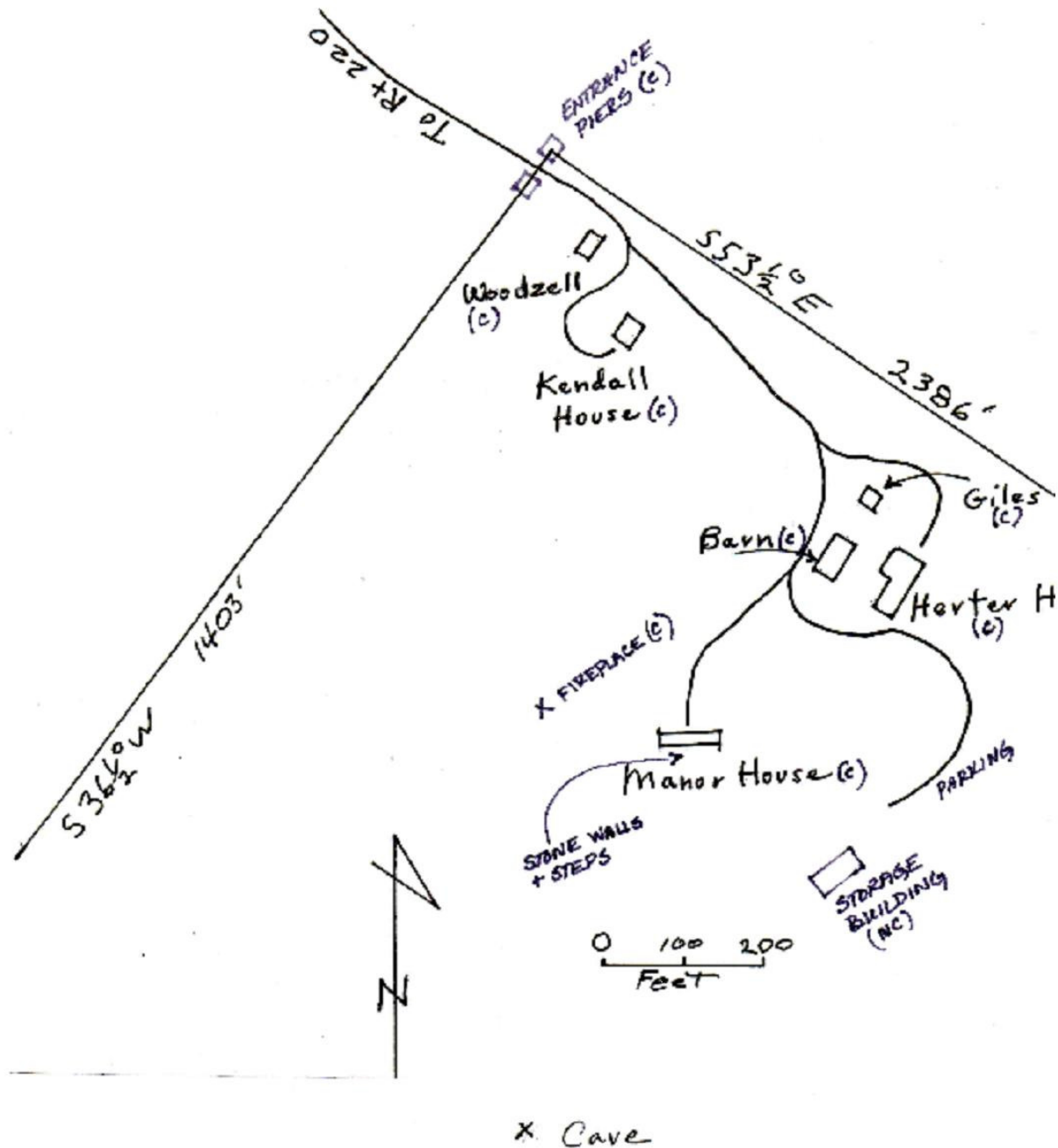
Paintings by Sergeant Kendall in Museum Collections*

A Child and a Mirror, Detroit Museum of Art, Detroit, Michigan
Alison (Christmas Day), The Maryhill Museum, Goldendale, Washington
Apple Trees at Dawn, Museum of Art, University of Maine, Orono, Maine
Beatrice, Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
Crosslights, Detroit Museum of Art, Detroit, Michigan
The Critics, Museum of Fine Arts, Boston, Massachusetts
Cypripedia, National Academy of Design, New York, New York
Dancer, National Academy of Design, New York, New York
Desirs, National Gallery of American Art, Washington, DC
Eidolon, National Academy of Design, New York, New York
Garden Hat, The New Britain Museum of Art, New Britain, Connecticut
The Interlude, National Gallery of American Art, Washington, DC
Intermezzo, Rhode Island School of Design, Providence, Rhode Island
Mischief, Baltimore Museum of Art, Baltimore, Maryland
Penumbra, Philadelphia Museum of Art, Philadelphia, Pennsylvania
Portrait of President William Howard Taft, Yale Art Museum, New Haven, Connecticut
Portrait of Arthur Twining Hadley, Yale Art Museum, New Haven, Connecticut
Portrait of George Blumer, Yale Art Museum, New Haven, Connecticut
Portrait of Jean Julien LeMordant, Yale Art Museum, New Haven, Connecticut
Psyche, Metropolitan Museum of Art, New York, New York
The Seer, Metropolitan Museum of Art, New York, New York
Three Portraits, Springville Museum of Art, Springville, Utah
Transition, National Gallery of American Art, Washington, DC
Trillium, National Academy of Design, New York, New York

* Austin, Robert. "William Sergeant Kendall, American Master." *Catalog of the Exhibition, April 15- June 19, 1998*. Owen Gallery, New York, 1998.

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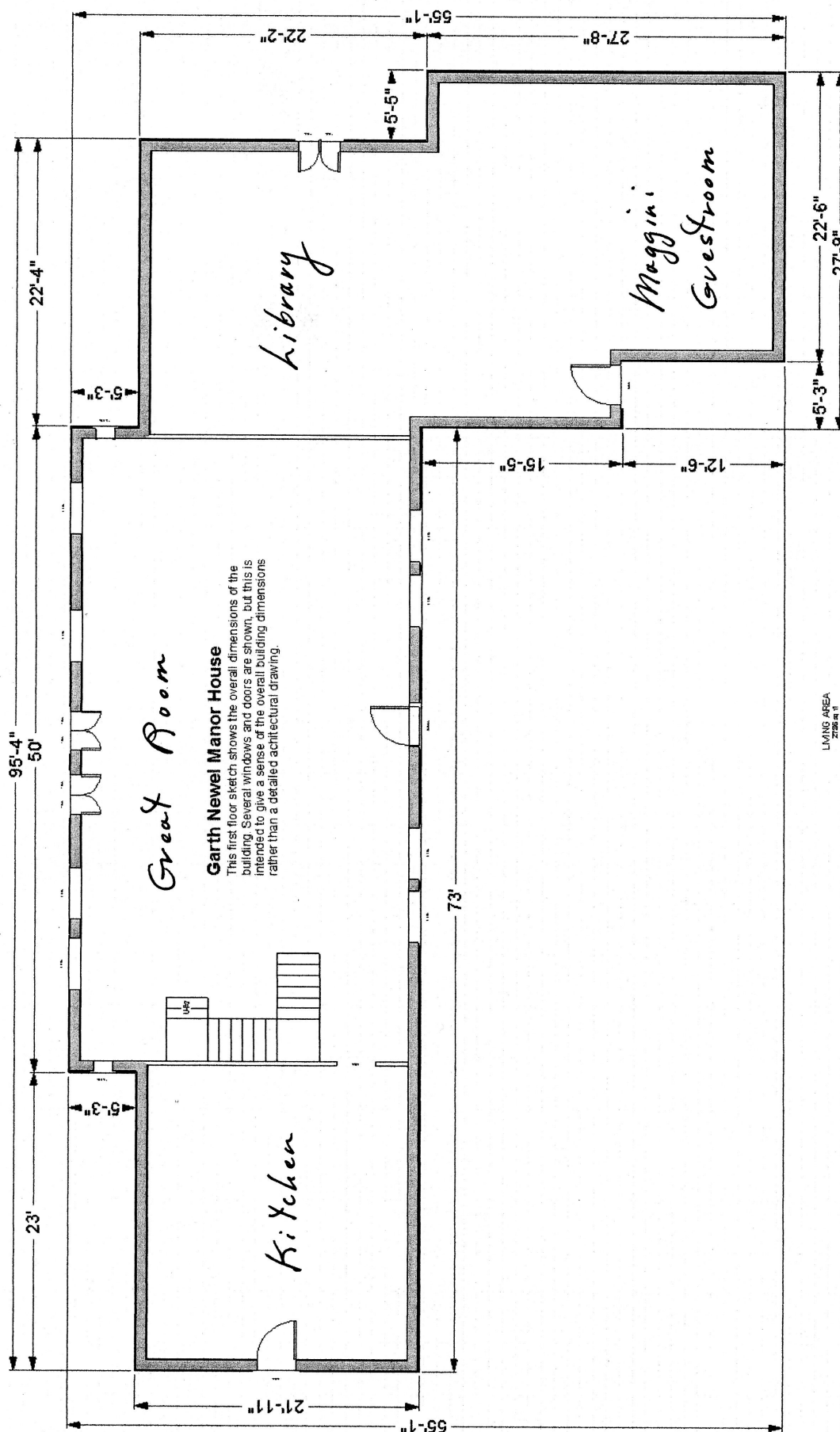
Bath County, Virginia
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Garth Newel Site Plan

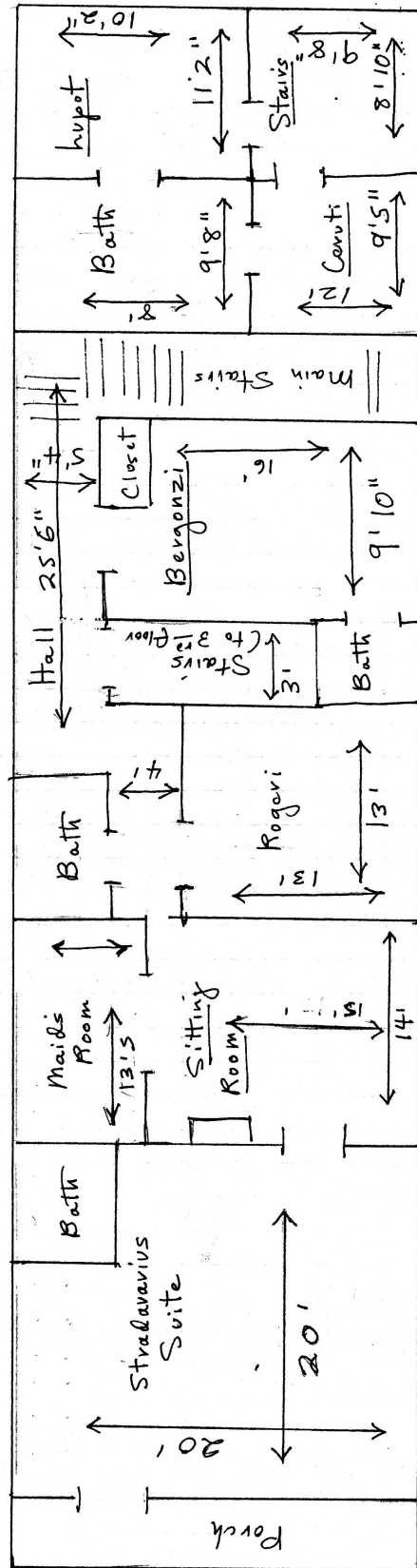
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Garth Newel Music Center
Manor House - 2nd Floor